

# Baltimore Service Photo



JOHN WATERS'

## PECKER

Clear skies, Street Aperture: f/16



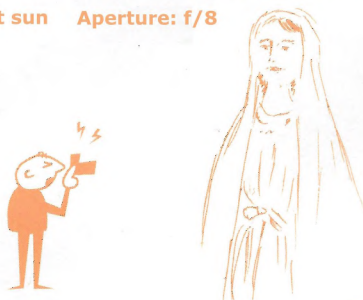
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Clear skies Aperture: f/11



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Light sun Aperture: f/8



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In summer, close half of the lid, and in winter, open half of the lid.

Route

Reception No.

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Baltimore Service Photo Ebisu

| Product name | Developer fee | No. of sheets | Unit price | Amount | Purchase total |
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| BW           |               | 8             | 5          | 40     |                |

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| Fuji             | 35mm            | 12EX | Simultaneous print | LC | 2L |
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| Konica Brownie   | 24EX            |      | Reprint            | EC | PA |
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| Post card | S-6 | 4C/1C x 32P + H1-4 |     |   |
| RP-L      | S-4 | 1C x 16 P          |     |   |
| RP-LL     | S-4 | b w Developing S   |     |   |
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★ Please ★

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- Do not store in hot and humid places such as storage sheds or closets.
- Do not expose to chemicals or other gases for long periods of time.



Pecker's Family and Friends, Baltimore, 1998

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JOHN WATERS' **PECKER**

Garden Cinema Express No. 59

I love Pecker

Published October 30, 1999

Publisher: Japan Herald Films Co., Ltd.

Published by Herald Enterprises, Inc. 〒104-8150 5-11-1 Ginza, Chuo-ku, Tokyo tel.03-3248-1172

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Printing/Taiyo Printing Co., Ltd.

Price: 600 yen (tax included)

A Fine Line Features presents/Polar Entertainment production  
1998 / American film / Color film / Vista size / Dolby SRD / R-15

Subtitles: Hayashi Kanji / Running time: 1 hour 27 minutes / Original soundtrack: BMG Funhouse / Provided by: TV Tokyo, Nippon Herald Films / Distributed by: Nippon Herald Films   
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## The king of bad taste has filmed a happy family drama!?

The protagonist of John Waters' latest film, "I Love Pecker," is Pecker, a kind-hearted young man beloved by all. Waters, a special-interest film director who made his breakthrough with "Pink Flamingos" (1972), has enjoyed a cult following for over a quarter century. He's earned himself a number of intimidating nicknames: underground provocateur, cult film king, bad taste evangelist, and Baltimore's publicist. However, this film, his 14th directorial effort, marks a new frontier. Its tone is a little different from his previous works. It's a happy, heartwarming family drama. What's more, it's the first time that a location other than Baltimore appears in the film: New York! "I Love Pecker" is a groundbreaking film for John Waters, expanding both physically and spiritually. However, the film remains primarily set in Baltimore, and the New York scenes are set in Baltimore. The characters are bizarre, there's a hint of poison in the mix. Waters' style is still alive and well...

Pecker, a photography enthusiast, is devoted to capturing the people and scenery of his hometown, Baltimore, whom John considers quite eccentric, but whom he finds endearing. His best friend is a pro shoplifter, his girlfriend is a female entrepreneur who runs a laundromat, his good-natured mother who owns a secondhand clothing store, his older sister who happily works at a gay bar, his younger sister who always craves sweets, his deeply religious grandmother... There's no shortage of fascinating subjects to photograph. Pecker enjoys these small joys with his camera in hand, but one day, his fate takes a sudden turn. His photographs are recognized by a New York art dealer, and he quickly opens a solo exhibition in SoHo. His slightly out-of-focus, overexposed black-and-white images are a hit with the New York art world, who find Baltimore's people and landscapes exotic. Pecker suddenly becomes a star in contemporary art, but it's not all good. His fame makes it difficult for him to take photographs as easily as before. The privacy of the Baltimore residents who were his subjects was also violated. Will Pecker continue on his path as an artist, or live as a Baltimore photographer? Faced with the ultimate choice, Pecker...

Yes, "I Love Pecker" is a semi-autobiographical film by John Waters. The cast that brings his cinematic adventure to life is also exquisite. Pecker is played by Edward Furlong, who appeared in "Terminator 2" (1991) and "American Heart" (1992). Completely different from his previous roles, he plays a carefree character with peace of mind. His girlfriend is played by Christina Ricci, who gained attention as a child actress in "The Addams Family" (1991) and broke out in "Buffalo '66" (1998), while Lili Taylor, who appeared in "Ransom" (1996) and "I Shot Andy Warhol" (1995), gives a brilliant performance as the New York art dealer who discovers his talent. Young, eccentric actors like Martha Plimpton and Brendan Sexton III also contribute well. Of course, Waters doesn't rest on such straightforward casting. He brings in regulars from his stable, like Mink Stole, Mary Vivian Pierce, and Patricia Hearst, but also has Waters's friends, big-name artists Cindy Sherman and Greg Gorman, appear in roles to bring a sense of the realism of the New York art world. The crew, with the exception of music by Stewart Copeland (formerly of The Police), are all familiar faces, and they work together in perfect harmony.

Finally, "I Love Pecker" is rated R-15 (not suitable for viewers under 15 years of age) even though it contains no sex or violence. You'll have to watch it to find out why.

## A young amateur photographer from the countryside becomes an overnight hit in New York!

Pecker (Edward Furlong) is an innocent 18-year-old young man. He gets his nickname from the way he used to "peck" at food as a child, but he has no desires or ambitions. He doesn't care about trends or fashion. Instead, he's obsessed with photography, always carrying a used camera with him, capturing the people and everyday scenes of his hometown, Baltimore.

Today, Pecker was again in the center of Baltimore, taking photos. As he boarded the city bus bound for Hampden on his way back, he snapped a photo of two black girls with their hair up in a big updo. Looking outside, he saw a middle-aged man waiting for the bus making a fuss after a boy ran up and snatched his wig. He snapped another photo. Inside the bus, a middle-aged blonde woman in a miniskirt was shaving the hair on her thighs. He snapped another photo. Baltimore is full of lovable people who make Pecker take photos without even realizing it.

But Pecker's favorite subjects are those closest to him. His best friend, Matt (Brendan Sexton III), is a proficient shoplifter. His girlfriend, Shelley (Christina Ricci), runs a laundromat and is a workaholic who constantly keeps a close eye on customers, banning those who don't follow the rules for life. And then there's his beloved family. His kind-hearted mother (Mary Kay Place), who runs a thrift store, treats even the homeless as valued customers. His younger sister, Little Chrissy (Lauren Halsey), has a sugar addiction and is always craving sweets, but her only flaw is her tantrums. His father (Mark Joy) runs a bar, but business is declining due to the opening of "The Naked House" across the street, which features lesbian strip shows. His older sister, Tina (Martha Plimpton), is a successful MC at a gay men's strip bar. Grandma Mee-Mama (Jean Schertler) sells Baltimore-style beef sandwiches from a stand in front of her house. One day, Mee-Mama excitedly announces that the statue of Mary she has been praying to since she was seven has recently started speaking. "Blessings abound," the statue says, but it turns out she's just ventriloquizing. Pecker, however, pretends to be genuinely surprised and snaps a photo.

Pecker is enjoying a simple happiness in Baltimore, but his fate changes suddenly when he holds a solo exhibition at the sandwich shop where he works part-time. Rorey Wheeler (Lili Taylor), who runs a gallery in New York, raved about Pecker's black-and-white photographs, which are sometimes out of focus or overexposed. She immediately purchased one of them and said she would hold a solo exhibition at her gallery in New York.

Pecker travels to SoHo in New York with his family, Shelley, and Matt for the opening party of his solo exhibition. Renowned artist Cindy Sherman is in attendance, and art world figures, including New York Times critic Lester, praise Pecker's photographs. A curator at the Whitney Museum of American Art mutters, "Diane Arbus of the '90s." Pecker and his parents are astonished to hear that the photographs are selling one after another for \$1,300 each. Shelley, left alone, is gloomy and says, "Everyone seems so smug and arrogant."

After the artist dinner party ends successfully, the group returns to Baltimore on a Greyhound bus. Shelly immediately kisses the ground. Just then, the local newspaper is carrying a headline about Pecker's success in New York. However, the article describes them as a "family unafraid of culture," which upsets Mama, and Shelly is dubbed the "Goddess of Stains." Then, while Pecker and his family are out, a burglar breaks into their house.

Pecker's fame brings further trouble. Child welfare officials show up, assuming Little Chrissy's sugar addiction is "hyperkinesis caused by a lack of love." Matt, who can no longer shoplift now that his face is known, resents him, and Shelly distances herself from Pecker. Me-Mama is called a fraud by a woman from the Society of the Virgin Mary, and Pecker's sister Tina loses her job at her beloved gay bar because of Pecker's photos. The lesbian stripper from "House of the Naked" is also arrested on obscenity charges. Pecker can no longer take photos freely as before. Just when he's feeling down, Rorey brings the big news that a Pecker photo exhibition will be held at the prestigious Whitney Museum of American Art...



# Baltimore, I love you

Text by Kiichiro Yanagishita (Special translator)

text by Kiichiro YANASHITA

## An idealized Bad Taste Town

Baltimore is to John Waters what Onomichi is to Nobuhiko Obayashi. The only difference is that Nobuhiko Obayashi is treated as a city figurehead, while John Waters remains a constant snub. But Waters' love for Baltimore is genuine. It's a sincere, heartfelt love, without a trace of blemish. It's a shame that Baltimoreans don't understand this (they seem to prefer Barry Levinson, Waters' right half). Perhaps it's the smell that's the problem. Waters' love is pure, but a little smelly.

Waters' films are always shot in Baltimore, and "I Love Pecker" is set in a neighborhood called Hampden in particular. Hampden is a poor area in the north of Baltimore. Most of the residents are poor white people (white trash), and there aren't many racial issues. That doesn't mean they have liberal views, though; there are simply no black people living there. They set fire to the houses of black people who move nearby and drive them out. Yet they don't think of themselves as racists; after all, they give blankets to black people who have been burned out of their homes.

Waters himself is not white trash. His father made his fortune selling fire extinguishers, and their house was so luxurious it was featured in magazines like Good Housekeeping. But even as a young man, John always admired the sleazy people who "sat on their porches in their underwear and drank beer." They were doing things he could never emulate. Hampden was home to just those kinds of people. It was a place everyone in Baltimore knew all too well, but they held their noses and never ventured near. Hampden in "Pecker" is romanticized to a large extent. There's no drugs, unemployment, or violence that are inseparable from Hampden. It's an idealized, idyllic, bad-taste town. Watching it leaves you with a strange sense of anachronism. Is this really a story set in the present? You feel like you're watching an idealized 1950s Baltimore. Yes, this is Waters's ideal, the dreamland he wanted to live in. Pecker is Waters' alter ego, a younger version of himself that could have been.

## Pecker, a boy who resembles John Waters

Pecker captures the strange people and grotesque sights that surround him: wig snatchers (apparently popular in Baltimore when Waters was a child), a woman shaving her shins on a bus, rats mating, "teabagging" (a male stripper who places a bag on a customer's head, whereas today's trend is "helicopter" slapping the customer's cheek with the penis), lesbian strippers (modeled after a Johnny Cash-like stripper Waters once knew), his sugar-addicted sister (Waters himself was a sugar fiend as a child), and his religious grandmother (a devout Catholic). In Pecker, Waters's past is beautifully painted in sepia tones. Though Pecker is supposed to be a contemporary story, its idyllic feel is unmistakably a childhood memory. Pecker's Hampden is a treasure trove of Waters' past.

Indeed, many of Pecker's subjects are also Waters's own. The rat mating calls to mind the banned poster for Desperate Living, which showed a cooked rat being served on a dinner plate. The hair-crazed ladies with towering piles of hair slinking around Hampden are familiar faces from Hairspray. Waters himself made films based on the eccentric tastes of those around him, and then moved to New York.

Many of Pecker's experiences are also shared with Waters. Pecker had a friend who was a shoplifter, and Pecker primarily photographed using the film he stole. Waters also teamed up with his high school best friend, Mona, to steal and rob places. Mona worked part-time at a photo developing lab, and stole some 8mm film for Waters, which became the material for his debut film. Incidentally, Mona also developed the film, so there were no filming costs involved. He persuaded a coffee shop owner he knew to let him premiere the film at his establishment, just as Pecker planned to hold an exhibition at the sub shop where he worked part-time. Pecker would slip flyers into the windows of parked cars, just as Waters did to promote his own clandestine screenings. The somewhat exhilarated Pecker, walking down a deserted street corner with his sister trailing behind, is the very image of a young John Waters.





## Movies with "I love"

**Text by Milkman Saito (film critic)**

text by Milkman SAITO (groovisions)

### Similarities with "Mondo Trasho" (69)

But it's a rather odd title. What's the point of combining "Pecker" with "I love"? That's the natural reaction of a cynical person, but what's interesting is that the words "I love" don't feel all that strange at all. In fact, the film has a surprisingly satisfying aftertaste. Since "Hairspray" (1987), Waters has consciously avoided the bad, amateurish taste he'd perfected, but this refreshing film is a bit odd. If it were refreshingly a complete departure from his previous world, then it would be a case of "he's made a clever betrayal and that's the end of it," but the fact that it's a full-on Waters-esque cast of perverted weirdos, with a gay strip orgy at the end, makes it even worse. Or maybe it's too good? Oh well, whatever.

Even from the very beginning, "Pecker" reminded me of a certain film: "Mondo Trasho" (1969). It's an early Waters work, with its almost violently detailed montages and collages of existing music, which could rightly be called pop art. It also pulls from a variety of grotesque old comedy pop songs, and it also begins with the protagonist (Mary Vivian Pierce, who also makes a brief appearance in "Pecker") taking a bus to Baltimore. What's more, at a rundown laundromat and a strip party, she experiences the miracle of the Second Coming of the Virgin Mary. The Virgin Mary is played by none other than Divine.

### Ricci is the Earth Mother Goddess.

Of course, Divine is Waters' greatest heroine. Christina Ricci, then, is Divine of the Laundromat—or perhaps we should call her the Virgin Mary. Ricci is quickly becoming recognized as the "Queen of Weird Movies" in Japan, seemingly overriding the general lack of understanding she received a year ago. In this film, she dictatorially manages the laundry with a furrowed brow, a fetish that's out of place for her childlike figure. But as soon as the camera is pointed at her, she unzips her cleavage, revealing a sudden, dazzling sexuality. Moreover, this was when she was at her most vulnerable and overweight, and just like in "The Ice Storm" that same year, her demeanor exuded a distinctly Mondo vibe, a period irresistible to film enthusiasts. It's likely that this is also a factor in her role in "Pecker," where she's been entrusted with more than just a heroine.

It's clear that the essence of this film is a declaration of love for the city of Baltimore from Waters, who was born and raised there, shot all of his films there, and still hasn't left. The image of Ricci, who turns her back on the ecstatic surroundings, sulking at a New York art party and yelling "I want to go back to Baltimore!", and then kneeling on the asphalt of a bus terminal and kissing the ground the moment she arrives in his hometown, is perhaps closer to Waters' own feelings than Pecker's (including the trouble he endures with phone calls and letters from perverts, though it seems Ricci has been going through the same thing recently).

This "home sweet home" dreamland feeling is the true nature of the refreshing vibe that makes the film so refreshingly refreshing, it's not surprising to hear the "I love" attached to it, and if that's the case, then it's fair to say that Ricci's role in making Pecker realize that the essence of his art is to look into the true nature of the city is at the heart of this film. She is, in other words, the Earth Mother of Baltimore, including her figure.



## The evangelist of bad taste barks softly.

**Interview : Kawakatsu Masayuki (Editor)**

interview and text by Masayuki KAWAKATSU

His hair was neatly combed back, and he had a small mustache. He was wearing a smart suit and tie, but sneakers on his feet. John Waters, true to his public image, came to Japan for the second time to promote "I Love Pecker." However, if you look closely, you can see that his skin is smeared with grease. That suspicious beard was actually painted on. It feels like he's taken a step further.

As soon as he sat down at the press conference, he said, "I'm very happy to be able to come to Japan to spread bad taste all over the world. Speaking of which, the other day, a bad friend from Baltimore finished watching the premiere of "Pecker" and said to me in amazement, "You've been spreading bad taste for a third of the history of world cinema." Most of the films made in America now are of the "trash humor" type that I've been making for a long time (laughs). Now, "Pecker" is often described as "the director's autobiography, isn't it?" I'm often asked this question, and while it's not a straightforward autobiography, it could be described as "an autobiography of all the people involved in my 30 years of filmmaking." Quite a few people, myself included, have ended up paying the celebrity tax by being involved in my films. (laughs) For example, Pecker's house is a real one, but what we liked most about it was the mother and son living there. The son, however, had committed a crime, and while he didn't have to go to prison, he was given an ankle band and grounded for six months. So, we got permission from the court and had the family move into a hotel for filming. The New York Times, finding this story fascinating, ran an article about it. As a result, this unfortunate family's situation became known across America. Just like Pecker in the film, who had his private life exposed without his permission..." His enthusiastic attitude never lets up. Or perhaps it's his generous spirit of service. After all, he was the one who immediately gave me a beautifully wrapped gift in response to my souvenir. Inside was an art-house film magazine with himself on the cover. He had brought it all the way from Baltimore as a "gift." This was the first time in my more than 10 years of experience interviewing foreign celebrities that anyone had ever done so.

### The Truth About Waters Day

Q: I heard a rumor that there's a national holiday in Baltimore called "Waters Day." Is that a lie? (laughs) /JW: I wish it was a national holiday. (laughs) But there definitely was a "John Waters Day." It was a publicity stunt for Maryland, wasn't it? It was part of that... When "Hairspray" (1987) and "Cry-Baby" (1990) were released, the mayor of Baltimore gave me a bronze statue-like award ceremony. To me, if it really was "Waters Day," then, for example, people who are too poor to normally go to the movies could go to the theater for free. For example, on "Waters Day" in the year "Hairspray" was released, there could have been free unlimited visits to the hair salon. It wouldn't be fun without some kind of perk. Of course, that's impossible. There was nothing interesting like prison inmates getting a day off and being released. (laughs) /Q: (laughs) If you walk around the streets of Baltimore now, do people call out to you, "Hi, John!"? / JW If anything, I'm more famous in New York. When I walk around New York, people often say, "Oh, that's John Waters." Of course, it happens in Baltimore sometimes too. But even when people in Baltimore say "Hi," I'm sure they're thinking in their heads, "He's not really famous yet. He's still in Baltimore." Because sometimes I get mistaken for "Barry Levinson!" (Note: A film director who was born and lives in Baltimore, just like Waters. Known for his pure style in films such as "Rain Man" (1988), "Baltimore on My Mind" (1990), and "Bugsy" (1991)) (laughs).

### Cindy Sherman's Behind the Scenes

Q: (No way! I thought to myself) By the way, Cindy Sherman appears in the film as herself. Did she readily agree to appear? /JW: Yes, she did. I was delighted that she also really liked "Pecker." She is in the art world herself, but she has a sense of humor about the art world. I was hoping to get a real person from the contemporary art world, someone world famous, to appear in this film, so I asked her on a whim. Not only did she agree, but she was generous enough to make fun of me too. Since it's mostly a supporting role, the pay is low. Despite that, she stayed with me for a week of filming. I'm very grateful to Cindy. Her film "Office Killer" (1998) is a wonderful movie, but

some critics criticized it, saying, "Why would an artist make such a tasteless film?" I was like, "Who do they think they are?" I went to a gallery the other day to see Cindy's latest work, and it was another surprise. It's the kind of art that fans of my films will surely enjoy. /Q: It was strange that Cindy wasn't in her own films properly, but she was in "Pecker." /JW In her case, she had always played characters other than herself in her previous works, so she seemed hesitant to appear as herself. But I insisted, "I want to showcase the art world's fame, so I need you to appear as yourself." The truth is, there is no one in the contemporary art world who is as talented and beautiful as her. She has an incredible figure and great taste in fashion.

### **A Comme des Garçons fan's speech**

Q: Mr. Waters always wears a suit and tie. He says he dresses down his feet with sneakers. /JW: Right. I usually dress like that too (laughs). But the sneakers I'm wearing today are from Comme des Garçons, the same brand as my suit. /Q: Why did you go from long hair to slicked back? /JW: Because I had enough hair to grow it out at the time (laughs). /Q: (laughs) Is your current fashion influenced by the dandyism that thinks dressing squarely and making bad movies is cool? Also, is it because movie budgets are getting bigger and bigger, giving you more opportunities to meet important people? /JW: It has nothing to do with it. After all, the budget for "Pecker" was half that of "Serial Mom." Maybe people just stop caring once they turn 40. The reason I like Rei Kawakubo's Comme des Garçons now is because she incorporates a sense of humor into her fashion. I think she's probably the only person who sells polyester for more than silk (laughs).

### **Lawyer's path**

Q: I went to a university where many students become lawyers, but after watching "Pink Flamingos," I decided to take up this kind of shady work, and while I'm not saying it's entirely your fault (laughs), my parents always complained about it, but they finally gave up when I was in my 40s. I've heard that your parents are legitimate, but at what point did they start to resign themselves to their son's life (laughs)? / JW: The funny thing is, if I hadn't pursued a career as a filmmaker, I would have become a lawyer. A lawyer helping the world's worst criminals. The American legal profession was lucky, wasn't it? (laughs) My father, deep down, must have hated it, but he lent me the money to make "Pink Flamingos," saying, "If that's what you really want to do." Of course, I paid him back later, with interest. But he still hasn't seen "Pink Flamingos" (laughs). Apparently, after the premiere of "Pecker," he told his friend, "There were some good parts, but there were some bad parts that I just couldn't accept." It's only natural that an 80-year-old man like me wouldn't understand something like "tea bagging." He also said, "You're probably going crazy with age." (laughs) But, of course, when kids reach their 40s and 50s, they can make a pact with their parents: "You have your own opinion, and I'll have my own, and we'll respect each other even if our opinions differ."

### **The moment when laughter crosses borders**

Q: Mr. Waters's work has one pillar running through it: good taste in bad taste. However, after making "Pink Flamingos," he never made another film like it. Instead, he continued to subvert audience expectations in a good way, with films like "Serial Mom" and now "Pecker." I think that's what makes him great. According to your essay, you like arthouse films like Woody Allen's "Interiors," but do you have any ambitions to surprise everyone by making a completely serious film someday? / JW, even if I were to make a serious film, I think it would be no more than 20 minutes long. After all, I find it more fun to make films that include laughs. The challenge I always try to achieve is to make something that is universal, that makes people laugh out loud at the same points in every country. I think that sexy and scary things are relatively similar across cultures, but making people laugh is difficult. Making a film is a constant hellish experience, but I try my best every time because I want to see the moment when the laughter I've created crosses borders.

(July 13, 1999, Ginza)



## **The real-life model for Pecker? Or the man who became Pecker**

**~The Chuck Shacosis Story~**

The actual person who took the photographs taken by Pecker, played by Edward Furlong, is Chuck Shacosis, a clerk at Baltimore Service Photo. He's a plain-looking, but kind-hearted young man with metal glasses and a frosted sweatshirt. But it seems his life changed when he was involved in a John Waters film. We've looked into this based on the production notes provided by Fine Line Features, the American website for "I Love Pecker," and an interview with Chuck on the USA DVD of "Pecker."

---Why did you decide to shoot this now?

CS: There's a funny story behind this (laughs). I've known John Waters for about five or six years. Yes, he was a customer at the camera shop where I work. But John had no idea I was a photographer until we got together for this project. I actually went over to John's house to show him a short film I'd made when I was an art school student (laughs). When John started making "Pecker," he was looking to hire a photographer named Matt Mahurin from New York. But Matt was really busy at the time, and his schedule didn't work out, so Matt recommended me, saying, "This guy would be great, he lives in Baltimore." That's when John first recognized me and said, "Hey, it's that guy from the camera shop!" (laughs).

---What was the shoot like?

CS: It was a lot of work, every single day. First, the film crew shot the scene where Eddie (Furlong) was taking the photograph, and then I stood where Eddie was standing and took the picture. Then, when I was done, I quickly developed the film, rushed to my darkroom at home to make a solid print, and made a print. The next day, I showed the print to John on set and had him check it. I repeated this process for every scene. It ended up making me sleep-deprived (laughs). John was imagining photographs like those of Diane Arbus or Nan Goldin. So I tried various things I wouldn't normally do, like loosening the focus, changing the exposure, and scratching the film. I made many different prints. In the end, I think the resulting work has a style reminiscent of Arbus or Robert Frank. It was a fascinating experience.

---Where did you shoot it?

CS: We shot it all in Hampden, Baltimore. The funny thing is, I lived in that town when I was in high school. Like Pecker, I used to go around taking pictures with my camera, shooting in the backstreets, taking pictures of people I knew.

---What kind of camera did Pecker use to shoot?

CS: Pecker has a nice, used Canonet, probably a late '60s model. It has a short-range finder and is very quiet. It advances the film with each shutter release. You can get one at any camera shop in Baltimore for about \$30. I also used a used Nikon 2020 in manual mode. I also used a used lens to get the vintage look.

---Did you take still photos as well?

CS: No. Michelle Ginsberg was the still photographer, so I didn't take any photos at all. Because I was a pecker (laughs). Some of the funniest photos I took were of a girl with a mouth full of sugar (Little Chrissy) and rats mating. The photo of the rats having sex was actually a bit of a failure, but when I printed it, it turned out really good. Personally, I love all six of the photos of New Yorkers that are on display at the Pecker's Place opening party.

--- Is working at a camera shop your main job?

CS: Yes, I still work at Baltimore Service Photo, a professional camera store. I also do some freelance work from time to time. I work for local publications like The Baltimore Sun, City Paper, and The Washington Post Magazine.

---What was it like seeing your photos on film?

CS: It's a strange feeling.

---Maybe you've become a Pecker too?

CS: Thanks to you (laughs). Thanks to being involved in such a big project, the New York industry became interested in me. I started getting requests to do photo shoots from various magazines. What happened to Pecker happened to me (laughs).





# Innocent photographer

Text by Shuhei Takahashi (photo critic)

text by Syuhei TAKAHASHI

**His lifestyle is Doisneau-esque, his style Avedon-esque.**

Like the film's protagonist, Pecker, stories of photographers suddenly becoming famous after a single photograph catches someone's eye are true. In fact, this happens frequently in the world of photography and art, and it's precisely because of this alchemical magic that young people continue to dream. For example, Herb Ritts, a leading portrait photographer of the 1980s, photographed his student friend, the unknown Richard Gere, and casually sent the photos to a New York magazine. Both of them simultaneously gained attention. Cindy Sherman, who appears as herself in the film, also became a self-portrait artist after casually taking photographs of her student obsession with "playing makeovers." One aspiring photographer, who lived in a cheap apartment in Paris and occasionally brought his work to Vogue, once said, "I just need to get one photo published in Vogue. Then the whole world will know me by the next month, and my opportunities will increase dramatically."

That's certainly true, and especially in the world of fashion photography, only those who experience this magic can become photographers.

However, in Pecker's case, there is no such calculation or desire for fame. He simply enjoys pointing his camera at the townspeople every day, like a child playing a little prank. He spends each day as if on a shutter high. The residents around him, who are forced to act as models, go along with his pranks. Has there ever been another photographer as innocent as him? In the film, he is even called "the second Diane Arbus," but in reality he is closer to the Parisian photographer Robert Doisneau, who continued to love his town. When Doisneau, a local favorite, began taking photos, people on the street one after another called out to him.

Pecker's snapshots of local residents were highly acclaimed, and he held a solo exhibition in New York. The photographs he took at that time vividly and humorously depicted the emotions and lifestyles of the people, making them seem like snapshots by Doisneau. Then, after a series of events, he held a second solo exhibition in his hometown of Baltimore, but this time, in a complete change of pace, he focused on snapshots of "industry people" that he had taken in New York. The photographs he took were not at all Doisneau-esque. They had a more thrilling mood, and were closer to the style of America's most successful fashion photographer, Richard Avedon. The pride of his subjects, which can sometimes be seen as comical, are exactly the same.

## A movie where photography is the main character

The key to enjoying this film is to enjoy the "photography" as the main character. Director John Waters has even published a luxurious "photo book" called "Director's Cut" (although it bears no resemblance to Pecker's photographs; it is much more conceptual). The film depicts the somewhat comical state of the art world, featuring the Whitney Museum of American Art, beloved by Americans, using its real name, and this is something that Waters himself has actually experienced as an artist.

The photographer who actually took these skillful shots is Chuck Shakosis. He's still unknown, but he's extremely talented. For him, taking the "photographs" that are the main characters of this film could be a sudden breakthrough in the world of photography and art.

While this may be a bit of a geeky way to enjoy the film, fans of contemporary art and photography will no doubt be surprised to see the aforementioned Cindy Sherman and Hollywood portrait photographer Greg Gorman make an appearance. Both are extremely famous photographers who have had solo exhibitions in Japan. Despite being serious, these two entertain by taking on rather silly roles.

By the way, can we become peckers too? I feel like this movie is encouraging us to do so, saying that if we carry a camera every day and interact with those around us in a pleasant way, we can definitely become peckers.

## Far-out Novelty Songs

Text by Tei Koyanagi (Mondo Music Lover)

text by Mikado KOYANAGI

### Humorous song selection

The music for John Waters' new film, "I Love Pecker," was ostensibly composed by Stewart Copeland, the drummer for The Police (though his jazz-influenced compositions are not bad, but they're not particularly noteworthy). However, the film's color is actually determined by hits from the '50s through the '70s, selected by John Waters himself. In that sense, John Waters played a role similar to that of Quentin Tarantino or Vincent Gallo in determining the film's soundtrack. In particular, Waters has said that Billy Williams' '57 hit (which peaked at No. 3 on the Billboard charts) "I'm Gonna Sit Right Down and Write Myself a Letter" was a song he had always wanted to use in his film.

The late 1950s and early 1960s are a time when rock and roll is a central theme. John Waters himself parodied *West Side Story* (1961) and *American Graffiti* (1973) in *Cry-Baby* (1990). He satirically portrayed the era's iconic icons—the twisted hair, the pompadour, and the chicken race—in a musical setting, but he also deliberately recreated classic rock and roll and rock ballads with original compositions. This powerful satire of the stereotypical 1950s is countered by songs like the aforementioned Billy Williams. With their strange trumpet phrases at the beginning and interlude, sexy interludes with female choruses, and a transition to Latin-inspired rhythms midway through, these songs are full of humor and are not straightforward. These "far-out" novelty songs, as Americans would call them, are used throughout the film.

### There are many excellent Mondo items.

Paul Evans' 1960 smash hit (peaked at #17) "Happy-Go-Lucky Me," used at the beginning and end of the film like a theme song, truly makes everyone happy, as John Waters says. But its country elements evoke the rural town of Baltimore, and the echoing laughter in the interlude and at the end symbolize the somewhat far-out lifestyle of the townspeople. And Leroy Pullins' 1966 minor hit "I'm Nuts" (peaked at #57) is the epitome of pecker. His Jerry Lewis-esque, dislocated vocals are the best. It's just crazy. The Rock-A-teens' 1959 hit "Woo Hoo" (peaked at #16) is the only rockabilly track in the film, but it still manages to convey a certain strangeness. And the best of the bunch are "Uh! Oh! (Part 1)" by the Nutty Squirrels and "In the Mood" by Henhouse Five Plus Two. On the one hand, Nutty features Sasha Berland and Don Elliott in a Chipmunks-style "murf voice," that is, that "I'm dead" kind of voice, played on tape at high speed. On the other hand, Henhouse (the name itself is a parody of Firehouse Plus Five) features Ray Stevens' cover of the Benny Goodman standard "In the Mood," in a chicken voice. Both are the height of nonsense, truly Mondo masterpieces.

### Waters's deliberate emphasis on the off-beat feel

John Waters's deliberate decision to emphasize the film's offbeat feel by featuring such novelty songs goes beyond this point. Like Tarantino and others, his musical choices transcend the issue of a single film and demonstrate a strong affinity with the current music scene. It's fascinating how this subtle synchronization with the growing interest among music fans in this kind of obscure, far-out pop music from the 1950s and 1960s, especially country music, is particularly noteworthy. Leaving that aside, why is Dave Hardin's "Baltimore, You Are Home to Me," which plays symbolically as Pecker and his friends return from New York to Baltimore on the Greyhound, such a clichéd country song that it seems out of place in this film?





## エドワード・ファーロング (ペッカー役)

EDWARD FURLONG : Pecker

"I wanted to have fun with this film, and get into John Waters' way of thinking. I think Pecker is a really happy guy. Through his eyes, the mundane and normal becomes ridiculous. John helped me to keep a good balance between what's going on around me and what's going on inside Pecker," said Furlong, one of the leading young stars of the 90s. For Furlong, who has previously appeared in many dramatic works, "I Love Pecker" seems to have been a film in which he could act in a relaxed manner.

Furlong's breakthrough came in one of the biggest hits of the last decade, James Cameron's Terminator 2 (1991), in which he starred alongside Arnold Schwarzenegger as John Connor, earning him an MTV Breakthrough Award.

He often stars alongside established actors, including Before and After (1995) with Liam Neeson and Meryl Streep, Little Odessa (1994) with Vanessa Redgrave and Tim Roth, and The Grass Harp (1995) with Walter Matthau and Jack Lemmon. He also won an IFP Spirit Award for Best Supporting Actor for his role in American Heart (1992).

His next project will be "American History X," in which he co-stars with Edward Norton, Fairuza Balk, and Beverly D'Angelo. Other upcoming projects include "The Animal House," directed by Steve Buscemi, and "Detroit Rock City."

## クリスティーナ・リッチ (シェリー役)

CHRISTINA RICCI : Shelley

"Because of Pecker's success, she has to leave her job and go to New York with him. She and Pecker become emotionally distant, and Shelley spends most of the film worrying about what's happening to Pecker and how it affects her," said Ricci, now the world's best at playing eccentric characters, in a kind-hearted comment. However, her sharp tongue is so well-known that she's earned the nickname "Rich Bitch." According to the November 1999 issue of Premiere Japan, after several weeks of filming in Baltimore, she reportedly yelled at a reporter, "I hate Baltimore!" Director John Waters, aka "Mr. Love Baltimore," overheard her comment and reportedly laughed and forgave her, but what was he thinking?

As you may know, Ricci started out as a child actress. She made her film debut in "Mermaids in Love" (1990), playing the captivating role of Cher's youngest daughter and Winona Ryder's sister. She then captivated audiences and critics with her role as "Wednesday Addams" in "The Addams Family" (1991) and its sequel, "The Addams Family 2" (1993). She then appeared in "Casper" (1995), "The Gold Diggers" (1995), and "Dear Friends" (1995). She won the N.A.T.O. Show East Star of the Year Award (1995) and the Star of Tomorrow Award (1995).

She first gained attention for her acting talent in the role of the sulky younger sister in Ang Lee's American version of the drama "The Ice Storm" (1997), then wowed fans with her role as a devil in "Ripe Fruit" (1998), and then made her breakthrough with her role as Layla in Vincent Gallo's "Buffalo '66" (1998). She is currently the hottest young actress and is popular with eccentric directors.

Her most recent works include "Fear and Loathing in Las Vegas" (1998), directed by Terry Gilliam, "200 Cigarettes" (1998), and "Desert Blue" (1998). Following "Las Vegas," she is also eagerly awaiting the release of Tim Burton's "Sleepy Hollow," in which he co-stars with Johnny Depp.



## リリ・テイラー (ローレイ・ウィーラー役)

LILI TAYLOR : Rorey Wheeler

In 1995, Taylor played a feminist assassin in "I Shot Andy Warhol" (directed by Mary Harron), co-wrote "Girls Town," and "Cold Fever," which were all shown at the Sundance Film Festival, and her performances in each film were met with critical acclaim. Taylor also won her first Sundance Special Jury Award for Best Acting for these three films. Since then, she has become known as an actress with a diverse range of roles and a wide range of styles.

Her film debut was in "Mystic Pizza" (1988), co-starring Julia Roberts. She then appeared in such notable films as "Say Anything" (1989), "Born on the Fourth of July" (1989), "Short Cuts" (1993), "Mrs. Parker" (1994), "Ready-to-Wear" (1994), "Four Rooms" (1995), "Ransom" (1996), and Jan de Bont's "The Haunting" (1999). She also won an Independent Spirit Award for Best Supporting Actress for her role in "Household Saints" (1993).

Her most recent work includes "Janis" (in which Taylor plays Janis Joplin) and John Cusack's "High Fidelity."

## マーサ・プリンプトン (ティナ役)

MARTHA PLIMPTON : Tina

Plimpton, who says she was plagued by nightmares after seeing "Pink Flamingos" for the first time at the age of 12, says, "All of John Waters' films are loving portraits of his hometown. Waters continues to pay homage to Baltimore with full approval and love. My mom is actually a bit odd; she's a Pink Flamingos fan. When she found out I was in the movie, she was so excited she came to visit the set several times (laughs)."

At just 26, she already has the air of a seasoned film actress. She has appeared in over 30 films, including "Time to Depart" (1988), "I Shot Andy Warhol" (1995), and "Beautiful Girls" (1996), alongside River Phoenix. Her diverse filmography ranges from entertaining films like "The Goonies" (1985), "Mosquito Coast" (1986), and "The Buckmans" (1989) to Woody Allen's "Another Me Inside Me" (1989) and Alan Rudolph's "Mrs. Parker: The Flower of the Jazz Age" (1994).

Her latest film is "200 Cigarettes," which also stars Ben and Casey Affleck and Christina Ricci. She also stars in "Music from Another Room" with Brenda Blethyn and Jude Law. This year, she also appeared in "Playboy of the Western World" at Chicago's prestigious Steppenwolf Theatre.

## メアリー・ケイ・プレイス (ジョイス役)

MARY KAY PLACE : Joyce

She is one of the most highly regarded character actors of the last 20 years.

Her notable film appearances include Martin Scorsese's "New York, New York" (1977) and "The Marriage Game" (1979), "Saving Private Benjamin" (1980) starring Goldie Hawn, Lawrence Kasdan's "Time For Reunion" (1983) and "Diary of a Stray Cat" (1996), and "Smooth Talk" (1985) opposite Laura Dern. Most recently, she received critical acclaim for her performance in Francis Ford Coppola's "The Rainmaker" (1997).

She has also appeared in many television productions, and is loved by many viewers thanks to her role in the hit TV show "Mary Hartman, Mary Hartman." She also directed several episodes of the TV shows "Friends" and "Dream On."

## ローレン・ハルシー (リトル・クリッシー役)

LAUREN HULSEY : Little Chrissy

Will she become the next Ricci, or will she become Drew Barrymore, or...? Lauren is only 9 years old, but she is already a talented actress with a lot of experience.

Her first big screen appearance was as "Edith" in "Washington Square" (1997/unreleased). She then made a strong impression in a small role in the Bruce Willis action film "The Jackal" (1997). She has also appeared in TV shows such as "Homicide Division" and commercials. She also participates in local community theater.

"I Love Pecker" is Lauren's biggest role to date. Director John Waters, who visited Japan, boasted at a press conference, "The person I empathize with the most in this movie isn't Pecker, it's Little Chrissy (laughs)."

## ブレンダン・セクストン III (マット役)

BRENDAN SEXTON III : Matt

A Sundance star? Brendan first came to prominence in the film industry in 1995, when he starred in Todd Solondz's "Welcome to the Dollhouse". The film won the Jury Prize at the 1996 Sundance Film Festival, and he was nominated for an Independent Spirit Award for Best Debut Performance. He also starred in "Hurricane Club" (1997), which won the Audience Award, Best Cinematography, and Best Director at the 1997 Sundance Film Festival.

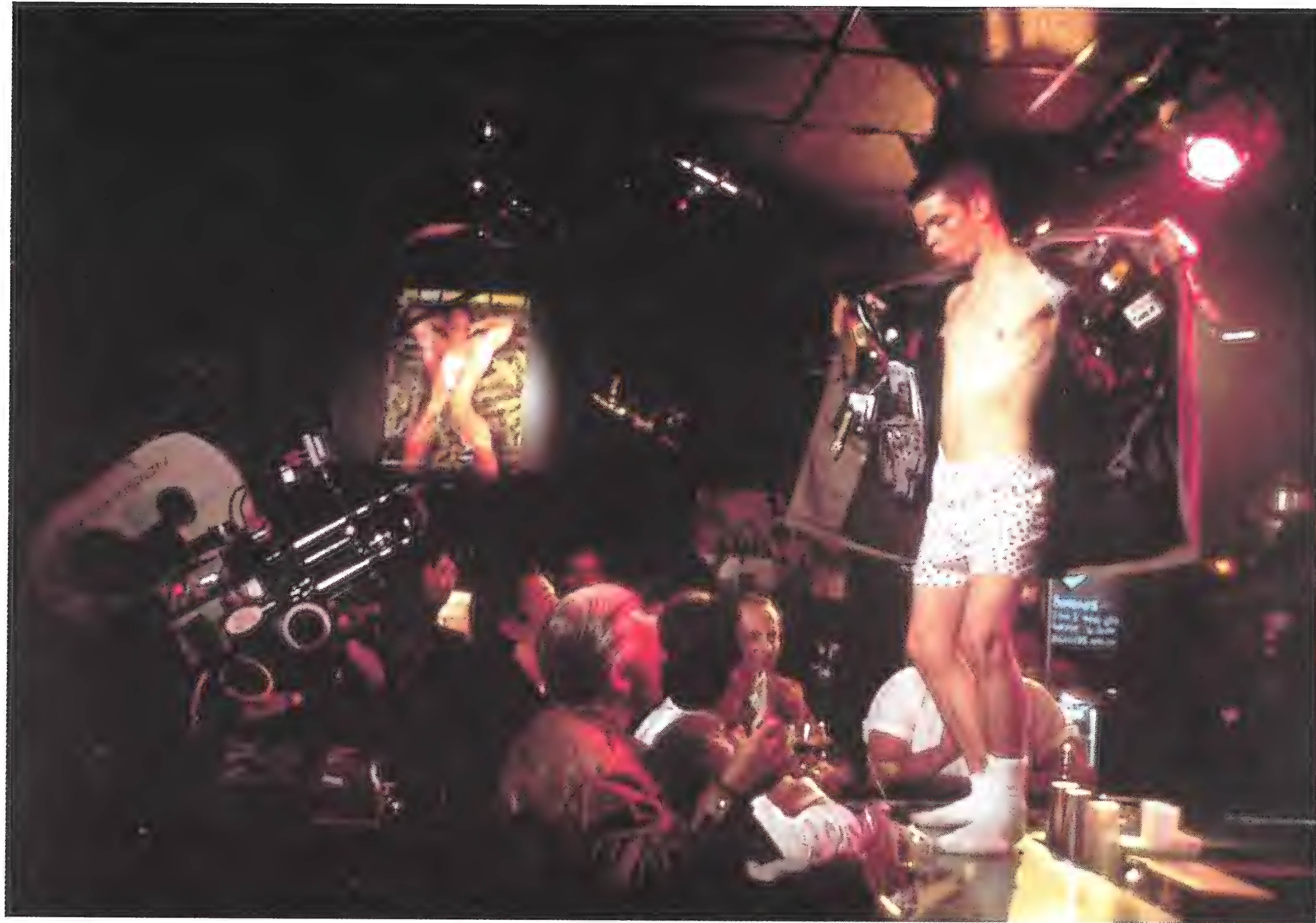
Other notable works include "Empire Records" (1995) directed by Alan Moyle, and his most recent film is Desert Blue, directed by Morgan J. Freeman, in which Ricci also stars.

## シンディ・シャーマン (彼女自身)

CINDY SHERMAN : Herself

Cindy Sherman, a star of the New York contemporary art scene, shocked not only art fans but also horror fans with her directorial debut, "Office Killer" (1998). Although she never made a clear appearance in her own films, she appears as herself in "I Love Pecker" at the request of art freak John Waters, creating a realistic portrayal of the New York contemporary art scene.

Cindy, who had loved disguise herself since she was a girl, began releasing "UNTITLED FILM STILLS," a series of self-portraits in which she dressed up as various B-movie heroines, around 1975 while attending the State University of New York. She quickly became popular. Since then, her style has taken an increasingly deeper turn, and her works in recent years have become filled with a bad taste, like stills from a horror movie. Perhaps "Pecker" was a happy meeting between Waters, who pursued bad taste in Baltimore while receiving artistic acclaim in New York, and Sherman, who pursued art in New York while falling into bad taste.



## ジョン・フィードラー+マーク・ターロフ (プロデューサー)

JOHN FIEDLER + MARK TARLOV : Producers

Over the past few years, they have collaborated on such films as Alan Rudolph's "Don't Kill Love" (1991), starring Demi Moore, Bruce Willis, and Harvey Keitel; Bruce Beresford's "A Good Man in Africa" (1994), starring Colin Fries and Sean Connery; and "Copycat" (1995), starring Sigourney Weaver and Holly Hunter. They first worked with Waters on "Serial Mom" in 1994. They are currently developing Tarlov's directorial debut, "Vanilla Fog."

## ロバート・スティーブンス (撮影監督)

ROBERT STEVENS : Director of Photography

This is his second film with Waters, following "Serial Mom" (1994). He has also worked well in Leslie Nielsen's popular series "The Naked Gun" (1988), "The Naked Gun Part 2 1/2" (1991), and "The Naked Gun Part 3 1/3: The Final Insult" (1994). Other notable works include Joe Dante's "The Burbs" (1989), John Amiel's "Tune in Tomorrow" (1990), "John Candy's Leave it to Your Dreams" (1991), "Beyond the Law" (1992), "The Man Who Knew Too Much" (1998), and the currently in production "Vanilla Fog."

## ヴァン・スミス (衣装)

VAN SMITH : Costume Designer

Since "Pink Flamingos" (1972), he has been in charge of costumes for all of Waters' films, including "Female Trouble" (1973), "Desperate Living," "Polyester" (1981), "Hairspray" (1987), and "Serial Mom" (1994). He is known as the "expert on the ugly." However, he has also worked on the TV show "Homicide Division," a costume drama for PBS, off-Broadway shows, and independent theater productions in California. His books include "Divine Paper Doll Cut Out Book." As a side job (or main job?), he runs Nigel Smith, an antiques shop in Baltimore that sells 20th-century items.

## パット・モーラン、C.S.A. (キャスティング・ディレクター/アソシエイト・プロデューサー)

PAT MORAN, C.S.A. : Casting Director, Associated Producer

A close friend of Waters, he has worked as a co-producer and renowned casting director for the Waters gang since 1964. He also founded a highly successful casting agency in Baltimore. He has also worked with many established directors, including Barry Levinson, Peter Medak, John McNaughton, Jodie Foster, Clint Eastwood, Ridley Scott, and Tony Scott. His major works include "Baltimore on My Mind" (1990), "Home for the Holidays" (1995), "G. I. Jane" (1997), and "Enemy of the State" (1998). He has also had success with television, including projects for Disney, Fox Television, and HBO. He received three Emmy nominations for his work on the TV series "Homicide Division."

## スチュワート・コーブランド (音楽)

STEWART COPELAND : Music

As you may know, he is the former drummer for The Police. For "I Love Pecker," he composed and performed instrumentals with jazz and blues roots. He made an early foray into film music, first for Francis Ford Coppola's "Rumble Fish" (1983). His experimental yet lyrical soundtrack was well-received, and he subsequently worked on numerous films. He has also worked with Oliver Stone and John Hughes. His major works include "Wall Street" (1987), "Talk Radio" (1988), "Terms of Marriage" (1988), "Highlander II" (1991), "Fresh" (1994), "Airborn" (1993), "Happy Blue" (1996), and "Gridlock" (1997).





## Perfect costume and set

The New York scenes were a testament to Van Smith's skill in creating a cultural contrast with Baltimore. The Baltimore people's outfits were carefully coordinated to resemble the Bargain Hut, a local shop run by Pecker's mother. Waters enlisted the help of some of his favorite designers, Comme des Garçons and Todd Oldman, to create the New Yorker fashion.

Similarly, art director Vincent Peranio has worked hard to create a quintessential Manhattan space in Baltimore.

Lowrey's gallery, with its immaculate white walls, indirect lighting, and smooth concrete floors, was created in an empty, unfinished room on the first floor of an office building near the waterfront in downtown Baltimore.

The most challenging set was to accurately recreate the famous New York restaurant, the Bowery Bar.

"Every detail had to be perfect, down to the glass on the benches and the tablecloths. I've been to so many New York art gatherings, and if you're shooting New York in Baltimore, there can't be a single seam." (John Waters)

## Rehearse at home

Waters brought the actors to Baltimore for informal rehearsals a week before filming began, held at the director's home.

"In comedy, you don't want to rehearse too much. The first take is usually the best, or the last. Spontaneity is very important in comedy. After each take, I listen carefully to see if the crew and cast laugh. Each take is like a short test screening. I trusted the actors to bring the characters I had created to life, and they did a great job." (John Waters)

## Gay Heaven

Baltimore's glitzy nightspot, Atlantis, was used for the filming of a men's only go-go club called Fudge Palace, where Pecker's gay-loving sister, Tina, works. To create Fudge Palace, art director Vincent Peranio completely remodeled the exterior of Atlantis (which happened to be located next to a Baltimore prison).

"I wanted this to be a really happy place, like, 'Everyone loves this place. They have to hang out in this bar.' But it's a Waters kind of place. It's crazier than the real thing. So everyone can feel like they're in the happiest, craziest gay bar they've ever been to! There are no traumas here, no bad boyfriends here, no alcoholics here, no drug addicts here. All the guys here are yours, and they want you! OK! Dancers! Be exhibitionists! This is a John Waters film, and it's rated R!" (John Waters)

【キャスト】

ベッカー：エドワード・ファーロング  
シェリー：クリスティーナ・リッチ  
ドクター・クロンプ：ベス・アームストロング  
ジミー：マーク・ジョイ  
ジョイス：メアリー・ケイ・ブレイス  
ティナ：マーサ・プリンプトン  
マット：ブレンダン・セクストン III  
選挙投票場主任：ミンク・ストール  
ローリー：リリ・テイラー  
リン・ウェントワース：パトリシア・ハースト  
ミーママ：ジーン・シェートラー  
リトル・クリッシー：ローレン・ハルシー

【スタッフ】

脚本・監督：ジョン・ウォーターズ  
製作：ジョン・フィドラー、マーク・タロフ  
製作総指揮：マーク・オーデスキー、ジョナサン・ウェイスガル、  
ジョー・レヴィット、ジョー・カラッチョーロ Jr.  
撮影監督：ロバート・スティーブンス  
編集：ジャニス・ハンブトン  
美術：ヴィンセント・ベラニオ  
衣装：ヴァン・スミス  
キャスティング：バット・モーラン、ホプキンス・スミス・バーデン  
音楽：ステュワート・コーブランド

CAST

Pecker : Edward Furlong  
Shelley : Christina Ricci  
Dr.Klompus : Bess Armstrong  
Jimmy : Mark Joy  
Joyce : Mary Kay Place  
Tina : Martha Plimpton  
Matt : Brendan Sexton III  
Precinct Captain : Mink Stole  
Rorey : Lili Taylor  
Lynn Wentworth : Patricia Hearst  
Memama : Jean Schertler  
Little Chrissy : Lauren Hulsey

STAFF

Writer/Director : John Waters  
Producers : John Fiedler, Mark Tarlov  
Executive Producers : Mark Ordesky, Jonathan Weisgal,  
Joe Revitte and Joe Caracciolo, Jr.  
Director of Photography : Robert Stevens  
Editor : Janice Hampton  
Production Designer : Vincent Peranio  
Costume Designer : Van Smith  
Casting Directors : Pat Moran, Hopkins-Smith-Barden  
Music : Stewart Copeland



# 200 CIGARETTES

## Lisa Bramon Garcia's first directorial work

Cast: Ben Affleck, Casey Affleck, Dave Chappelle, Janeane Garofalo, Gaby Hoffman, Courtney Love, Jay Mohr, Martha Plimpton, Christina Ricci, Paul Rudd, Elvis Costello

1998 USA / Paramount Pictures/Lakeshore Entertainment / MTV Films/

Dogstar Films / Color / Vista size / 1 hour 42 minutes / Dolby SRD /

Presented by Asmik Ace Entertainment / Novelization: Kadokawa Shoten / Distributed by Asmik



(1)

## The cast of Cute Love Stories is also super cute!

~Casey Affleck's Visit Diary~

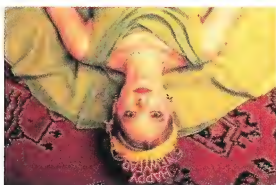
Text: Asmik Ace Entertainment Publicity Producer Mayu Hayashida

"200 Cigarettes" features a star-studded cast of young stars, including Christina Ricci (who also showed off her charm in "I Love Pecker"), Martha Plimpton, Ben Affleck ("Armageddon"), Courtney Love ("Larry Flynt"), Casey Affleck ("Good Will Hunting"), Paul Rudd ("Romeo + Juliet"), and Jay Mohr ("The Agent"). Director Lisa Bramon Garcia's experience as a casting director on such major films as "Speed" and "JFK" likely explains why she was able to assemble such a great cast.

When the promotional team was planning the Japan campaign, they discussed the extravagant question of "Who should we invite?" Usually, it's the director or the lead actor who comes to Japan. But this film is an ensemble movie with many different episodes. Everyone plays a leading role. If the budget allowed, they wanted everyone to come. After much discussion, the person who ended up coming to Japan was Casey Affleck, one of the "post-DiCaprio young stars" to keep an eye on!

Among female writers who specialize in catching young stars, he's garnering attention, being seen as far better than his brother, Ben Affleck. When he greeted her at the hotel, he looked tired from his long journey, but his cuteness lived up to expectations, bringing a smile to the female PR person's face. The interview began after a day off, during which he calmly and completely cracked some pretty outrageous jokes, such as, "My brother Ben was gay until he was 17," "Ben and Matt Damon are dating," and "Christina Ricci is a junkie." The interpreter, initially surprised but translating diligently, eventually snapped, "This is a joke, probably," before continuing. Having witnessed firsthand both the good and bad sides of Ben Affleck and Matt Damon's overnight rise to stardom, he also has strong opinions about work and the media.

But his greatest charms are his cute smile and kind gestures. Despite his packed schedule from morning to night, he never shows any signs of displeasure, and instead, he is considerate of us, asking if we're tired. Most of the interviewers and editors are women. Many bring gifts, and when they do, he gives them a big smile, hugs them, and says, "Thank you!" The women are totally over the moon. Although he was only there for less than a week, he has certainly captured everyone's hearts (especially the women's!). We're sure he'll be an even bigger star when he next comes to Japan, but don't forget about us!



(2)



(3)



(4)

(1) Christina Ricci, who is currently enjoying a huge success

(2) Martha Plimpton plays Pecker's sister in "I Love Pecker." She also plays a cute and important role in "200 Cigarettes."

(3) On the far right is Casey Affleck, who recently visited Japan.

(4) Polaroids taken at the welcome party. Many people got drunk and neglected the guests. Sorry...



Welcome to

# Pecker's Place



Pecker's photos, Tina's gayfriends' dance, Joyce's selection of cheep chic dresses, sea foods&drinks, and the statue of real talking Mary.....  
PECKER'S PLACE have every things that we need to live. So, when you come to Baltimore, please come and join our PECKER'S PLACE. We always wellcome your coming.

## We Serve All It!

**Pecker's Place**  
Baltimore, Maryland, USA



# a Peek at Pecker

Whitney Museum of American Art

December 4th. 1998 - January 25th. 1999

Editor: Rorey Wheeler

Published by Whitney Museum of American Art  
Photographs by Pecker

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First edition

Printed by Dreamlanders Printing, Baltimore, Maryland, USA

Cover: Shelley at Laundromat #1, Baltimore, 1998

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# a Peek at Pecker

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Whitney Museum of American Art

December 4th. 1998 - January 25th. 1999





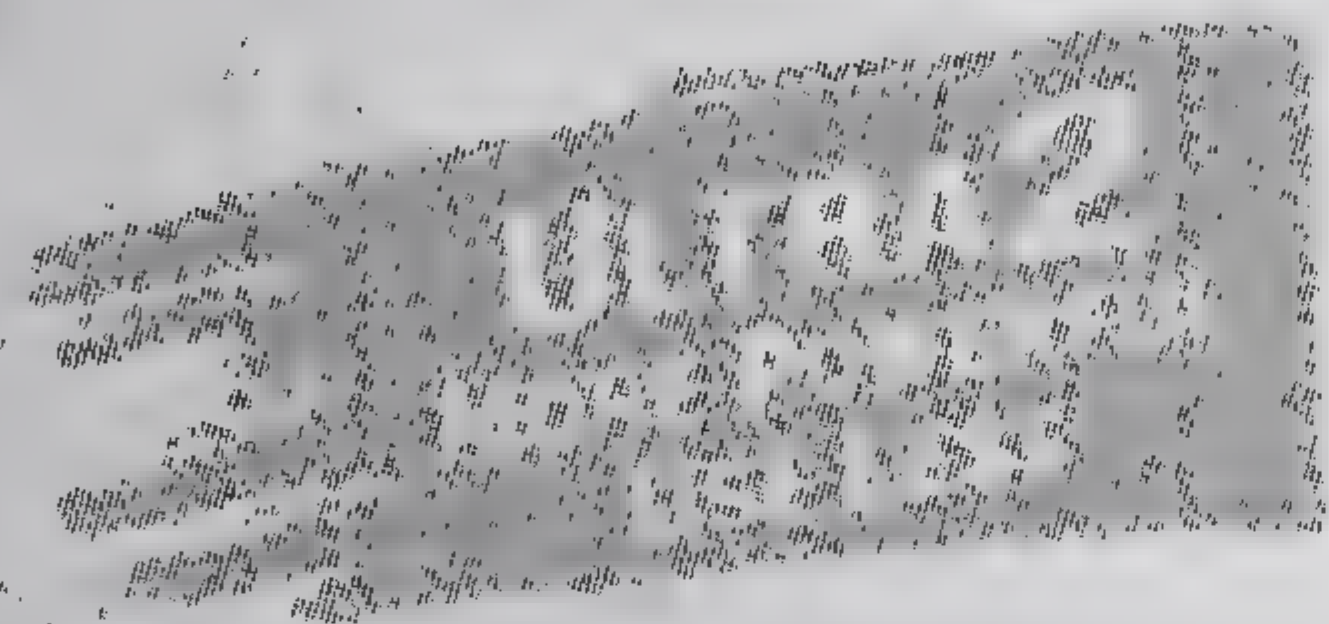
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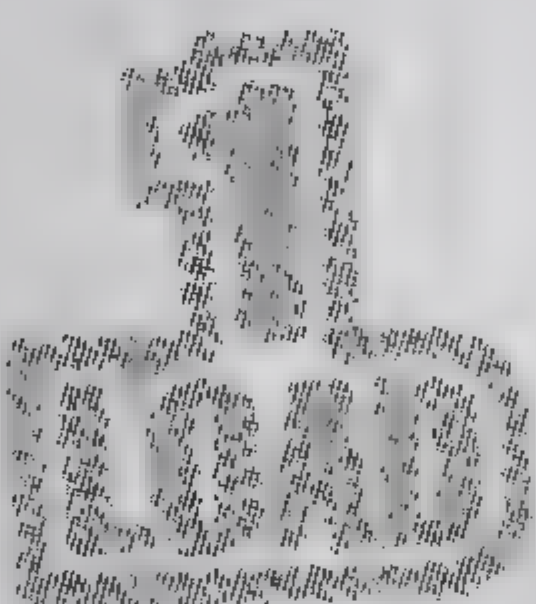
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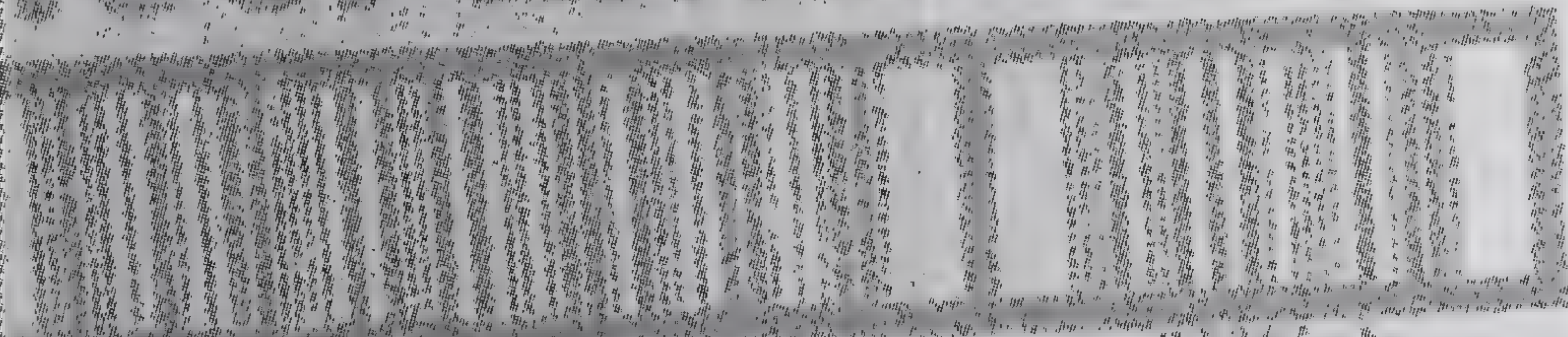
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preceding pages: Shelley at Laundromat #2, Baltimore, 1998

left: Man at Laundromat, Baltimore, 1998

















Pecker, photographed by Shelley, Baltimore, 1998

This photo-exhibition is the very first time of Pecker, an America's most unlikely photographer who suddenly appears and create a sensation in New York art world.

Pecker is 18-year-old boy who comes from Baltimore, so called the place of culturally challenged. He works in a Baltimore sandwich shop and takes photos with second-hand camera of his loving but peculiar family and friends on the side.

Pecker's pictures - sometimes grainy, sometimes out of focus and often over-exposed - are far from professional, but you can feel something hot and feel the soul of blue-collar passion of Baltimore. He always focuses on - gloomy of a young lady who runs a laundromat, a lesbian strip dancer, a man masturbating with a washing machine, a gayfriendly lady in a gaybar, a poor old woman who talking with statue of Mary, a sugar-aholic little girl, and so on. He straightly focuses on the darkside of the human beings but his eyes are always gentle, grace, and warm.

That's why he's called "the humane Dian Arbus of 90's". Pecker, by the way, so named for his childhood habit of "pecking" at his food.

### **"Pecker causes tizzy in art world"**

*New York Observer*

### **"Pecker takes Manhattan! Appearance of a genius photographer!"**

*Art News*

### **"New York art world mad at Pecker!"**

*Village Voice*

**"Highly succeeded on taking new photographs with Mom's second-hand old camera. Pecker's delicious photographs of his culturally challenged family are fabulous! Pecker is the 90's Dian Arbus."**

*New York Times*